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THE IMPROVED PARAMOUNT METHOD

FOR

BANJO FINGER STYLE

C NOTATION

By F. J. BACON

A complete and easily understood Method for Students and Teachers, containing all the essential features of the modern style of playing.

Price in U.S.A.
75 ¢

Wm. J. SMITH MUSIC CO., INC.
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Rudiments of Music

Musical notation is composed of various signs and characters. The first to be noticed is the staff, consisting of five parallel lines and the spaces between them. On the lines and in the spaces, characters called notes are written to represent the sounds.

The Staff and Notes

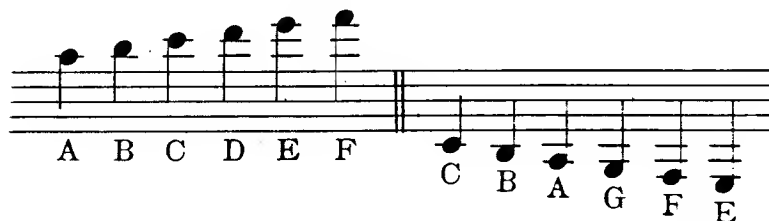


Immediately below and above the staff are the following two notes, D and G.




Higher and lower pitches, or sounds, than the above, are represented by short lines called leger or added lines, written above or below the staff.

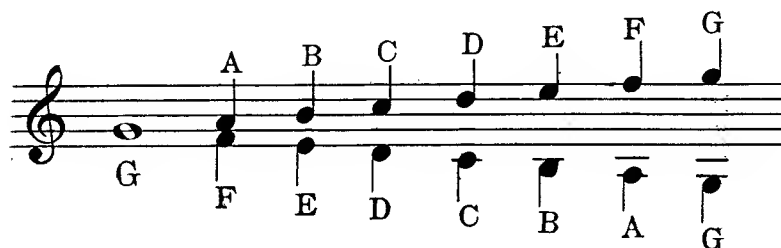
Leger Lines and Notes



The notes are named after the first seven letters of the alphabet and are employed over and over again; and when written in regular succession, with the first note repeated— after the seventh, a scale of eight notes will be formed; thus: A, B, C, D, E, F, G, A. Any one of the first seven letters may be the first or beginning of a scale; as: C, D, E, F, G, A, B, C.

Treble Clef

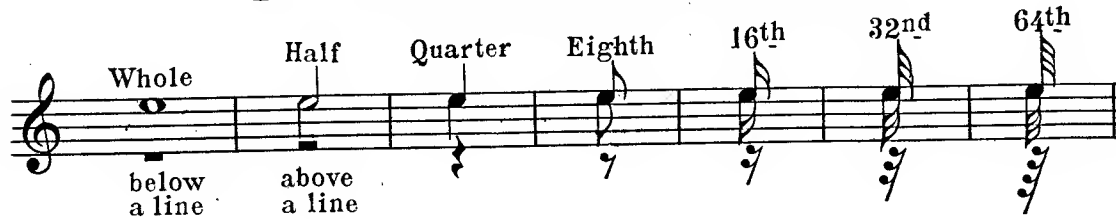
The Treble Clef, made thus , is always placed at the beginning of compositions for this instrument. It establishes the note G, on the second line of the staff and from it, all other notes are determined; either ascending or descending, as in the following example.



The Time Value of the Notes and Rests

The value or duration of the notes and rests are represented by the following characters.

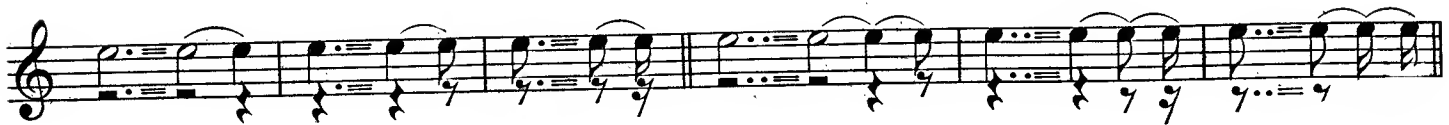
The Different Notes and Rests



Dotted Notes and Rests

The time value of any note or rest is increased one half when followed by a dot. A second dot adds half the value of the first dot. Rests indicate silence.

Dotted Notes and Rests and their equivalents



The Tie \frown , placed over or under two or more notes on the same degree, signifies that only the first is sounded and the others heard from its continued vibration: as in the above examples.

The Pause or Hold

Made thus \circ , when placed over notes or rests, denote that they are to be held beyond their regular time.

Examples of the Pause










Bars - Measure

Bars are perpendicular lines drawn across the staff for the purpose of dividing the notes into measures of equal duration of time. Double Bars denote the end of a part or strain. Dots placed before a double bar indicate that the part is to be repeated.

Example



Table of the Relative Time Value of Notes

A Whole note	
equals	
Two Half notes	
or	
Four Quarters	
or	
Eight Eighths	
or	
16 Sixteenths	
or	
32 Thirty-seconds	
or	
64 Sixty-fourths	

Chromatic Signs

These are the Sharp (\sharp), Flat (b), Natural (\natural), Double Sharp (\times), and Double Flat (bb). A Sharp *raises* the pitch of a note a half step. A Flat *lowers* the pitch of a note a half step. A Natural cancels the effect of a previous sharp or flat.

A half step is from one fret to the next.

Sharps or Flats placed at the beginning of the staff, immediately after the clef is called the signature and affects the pitch of all notes of the same name throughout a piece of music, unless temporarily changed by a different sign.

Accidentals

When any of the chromatic signs are placed before notes in the course of a piece of music, they are called accidentals, and affect all notes of the same name, in the same measure, unless contradicted by a different accidental, in which case, the effect of the first accidental ceases. The effect of accidentals do not extend beyond the measure in which they occur.

Examples of Accidentals



Double sharps and flats are used as accidentals only. A double sharp (\times), raises the pitch of a note a whole step. A double flat (bb) lowers the pitch of a note a whole step. When a double sharp is placed before a note that is already sharp, it raises its pitch another half step. A double flat placed before a note that is already flat, lowers its pitch another half step.

Examples of Double Sharps and Flats



A note that is double sharp or flat is restored to a single sharp or flat by writing a natural and a sharp, or a flat, as required, before the note. To entirely cancel a double sharp or flat, a double natural (bb) is placed before the note.

Examples



Time


Time is the division of the different notes, or notes and rests, into measures of equal duration. A measure can contain any denomination of notes and rests, but the sum total in value must be the same in all, as long as the time remains unchanged. The time is marked at the beginning of a piece of music, by figures or signs to indicate the quantity in each measure; as in the following examples.










Examples



Chords and How to Play Them

The Banjo is generally strung with five strings. They take their names from the notes to which they are tuned, though they also may be called by numbers, which beginning with the string farthest from you are, D or 1st, B or 2nd, G or 3rd, C or 4th, G (*Thumb*) or 5th.

All notes of the Banjo are written in the treble clef:  and sound one octave lower than written. The top stave of the following, shows the open strings, and the lower stave, their corresponding notes on the Piano (*written in Bass clef*).

	4th String	3rd String	2nd String	1st String	5th String
Banjo					
	C	G	B	D	G
Piano					

Tuning

The ordinary method, is to tune the 4th string to C on the Piano, "the first note of the above" then tune the others as follows:-

- Press the 4th string at the 7th fret and tune the open 3rd string in unison
 - Press the 3rd string at the 4th fret and tune the open 2nd string in unison
 - Press the 2nd string at the 3rd fret and tune the open 1st string in unison
 - Press the 1st string at the 5th fret and tune the open 5th string in unison
- Prove the tuning by striking the corresponding notes on the Piano.

Right Hand Fingering

- A cross (+) over or under the notes indicates that the thumb strikes
- One dot (•) over or under the notes indicates that the first finger strikes
- Two dots (••) over or under the notes indicates that the second finger strikes
- Three dots (•••) over or under the notes indicates that the third finger strikes

Left Hand Fingering

- The figure 1 indicates that the first finger presses the string
- The figure 2 indicates that the second finger presses the string
- The figure 3 indicates that the third finger presses the string
- The figure 4 indicates that the fourth finger presses the string
- The figure 0 indicates that the string is played open, not pressed.

Position of the Body and hands when playing the banjo.



The Body should be nearly erect, but leaning slightly forward. Rest the Rim of the banjo on the right thigh, pressing the upper part lightly to the body with the forearm. Support the neck in the hollow of the left hand, between the finger and thumb as shown in illustration No. 2. then curve the fingers so that the tips can be used in pressing the strings to the fingerboard.



Rest the little finger of the right hand about an inch and a half or two inches from the bridge and curve the other fingers so that the thumb will strike the strings about an inch farther from the bridge than the first finger. See Illustration No 3.



Never allow the thumb to pick the strings *back of the first and second fingers*. *Never* bend the thumb at first joint when striking the strings. It should be kept straight at all times.

The strings should be picked with the *tips* of the fingers, and never get under the strings far enough to lift them up, giving a disagreeable snapping tone. *Never* pick the strings with the nails.

Open Strings

4th string 3rd st'g 2nd st'g 1st st'g 5th st'g

Right Hand +

Count: 1 2 3 4 .. + .. + + .. + 1 2 3 4

Count: + .. + .. + .. + .. + .. + .. +

C or 4th String

L. H. Fingers 1 3 4 3 1

Frets 0 2 4 5 4 2 0

MELODY EXERCISE

Figures side of notes indicate left hand fingers. o means an open string. Figure ③ means third string.

Count: 1 2 & 3 4 1 2 3 & 4 1 2 & 3 4 1 & 2 & 3 4

G or 3rd String

Two notes on the 3rd or G string. G, open string and A, 2nd fret.

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

B or 2nd String

Two notes on the 2nd or B string. B, open string and C, 1st fret.

SCALE OF C (1st Octave)

4th string 3rd st'g 2nd st'g 3rd st'g 4th st'g

Frets 0 2 4 5 0 2 0 1

EXERCISE No. 2

Count: 1 2 3 4 5 6 1 2 3 4 5 6 + .. + .. + .. +

Paramount Banjo Method

EXTENDED SCALE OF C

4th string	3d st'g	2d st'g	1st st'g	5th st'g	1st st'g	2d st'g
------------	---------	---------	----------	----------	----------	---------

0 C 1 D 2 E 3 F 4 G 0 A 2 B 0 C 1 D 0 E 2 F 3 G 0 F 3 E 2 D 0 C
 Frets 0 2 4 5 0 2 0 1 0 2 3 0 3 2 0 1

COUNTING THE TIME

The following exercise is in Common time, each measure requiring four beats or counts. Give one count to each quarter note. The quarter rest at the end of every measure also requires one count.

Waltz Time

Count three beats to a measure, playing a quarter note at every beat. When two or more notes are on one stem, it constitutes a chord, meaning the notes are played together.

Fine

D.C. al Fine

March

Polka Time

This exercise introduces eight notes. Count two beats in every measure, thus: one & two &, as shown in first measure.

Count - 1 & 2 &

The following is a good exercise for gaining speed in Polka time.

Exercises using alternate right hand fingering

3d String 2d String

Frets 0 2 4 0 2 4 5 2 0 1 3 0 1

Irish Jig

Count 1 2 3 4 5 6

Golden Rod Polka

Count 1 & 2 & 3 4 1 2 3 4 1 & 2 & 3 4 1 & 2 & 3 4

Fine

1 2 & 3 & 4

D.C. al Fine

1 & 2 & 3 & 4 & 1 2 3 4

School Days Waltz

Count 1 2 3 1 2 3 1 & 2 & 3 &

1st fret

3d fret

In Polka time

Musical notation for 'In Polka time' in 2/4 time. The piece consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). Fingering numbers (2, 3, 4, 0, 2, 0, 4, 0) are written above the notes. The second staff includes the instruction '1st fret' and shows a change in the key signature to two sharps (F#, C#). The third staff includes the instruction '8th fret B flat' and shows a change to one flat (Bb). The fourth staff includes the instruction 'Snap' above a specific note. The notation includes various rhythmic values, accidentals, and fret markings.

Chord study in first position

Musical notation for 'Chord study in first position' in 3/4 time. The piece consists of a single staff of music. It features a series of chords with various voicings. A circled '3' is placed below the staff with the instruction '3d fret' underneath it, indicating a specific fretting technique. The notation includes various rhythmic values and accidentals.

Arpeggios in first position

Musical notation for 'Arpeggios in first position' in 6/8 time. The piece consists of three staves of music. The first staff shows a sequence of arpeggiated chords. The second staff includes fingering numbers (2, 3, 4, 0) above the notes. The third staff includes fingering numbers (1, 2, 3, 4) above the notes. The notation includes various rhythmic values and accidentals.

March The Soldier Boy

INTRO

Count 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5

6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

6th fret

1st fret 6th fret

1st Bar

MELODY EXERCISE

Musical score for 'MELODY EXERCISE' in 3/4 time. The score consists of seven staves of music. The first two staves are in the key of G major (one sharp). The third staff is marked '3rd fret' and contains a circled '2'. The fourth staff is marked '1st fret' and contains a circled '3'. The music features a mix of eighth and sixteenth notes, often beamed together, with various fingering numbers (1, 2, 3, 4) and fret numbers (0, 1, 2, 3, 4) indicated. There are also plus signs (+) and dots (·) below the notes, likely indicating specific fretting or bowing techniques. A large handwritten 'X' is visible on the right side of the page.

Jingle Bells

Musical score for 'Jingle Bells' in 6/8 time. The score consists of four staves of music. The first two staves are in the key of G major (one sharp). The music features a mix of eighth and sixteenth notes, often beamed together, with various fingering numbers (1, 2, 3, 4) and fret numbers (0, 1, 2, 3, 4) indicated. There are also plus signs (+) and dots (·) below the notes, likely indicating specific fretting or bowing techniques.

The following illustration shows where the same note can be played on the different strings. The student will observe that notes played on the 1st string, can be found on the 2nd string three frets higher. Notes on the 2nd string can be found on the 3rd string, four frets higher.

Notes on the 3rd string can be found on the 4th string seven frets higher.

In other words it is *three* from the 1st to the 2nd string, *four* from the 2nd to 3rd string and *seven* from the 3rd to 4th string. Just remember 3, 4, and 7.

1st String

Frets

2nd String

Frets

3rd String

Frets

4th String

Frets

THIRDS

SIXTHS

OCTAVES

OCTAVES PLAYED ON THE 2nd AND 3rd STRINGS

Exercise in Thirds

Two staves of musical notation for an exercise in thirds. The music is written in treble clef with a 4/4 time signature. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. The exercise features a sequence of chords and intervals, with fingering numbers (1, 2, 3, 4) and a flat sign (b) indicated above the notes.

Exercise Melody in Sixths

A single staff of musical notation for an exercise melody in sixths. The music is in treble clef with a 4/4 time signature. The melody consists of eighth and quarter notes, with a double bar line at the end of the staff.

Exercise in Thirds, Sixths and Octaves

Two staves of musical notation for an exercise in thirds, sixths, and octaves. The music is in treble clef with a 4/4 time signature. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. The exercise includes various intervals and chords, with fingering numbers and a flat sign indicated.

Exercise Melody

Three staves of musical notation for an exercise melody. The music is in treble clef with a 4/4 time signature. The first staff includes a count: "Count 1 & 2 & 3 4". The melody is written across three staves, featuring eighth and quarter notes with various chordal accompaniment. Fingering numbers and a flat sign are indicated throughout the piece.

Lancashire Clog

A slight Pause should be made on each dotted 8th note.
 Making up this time by playing the 16th note a little faster.

①

Count 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 4 &

Swanee River

Schottische time

Count 1 2 3 & 4 & 1 2 3 4 1 2 3 4 1 & 2 & 3 & 4 &

We are now ready to take up the study of Positions and Barre Chords. On every fret there can be made a *position* or *bar*. A Position is when the first finger of the left hand is placed on *one* string *only* and the other finger or fingers, are used at the same time on the other strings.

A Position is written with a * or "Pos." or the letter "P."

A Barre Chord or Bar. More often the letter "B" is used when the first finger of the left hand is laid across two or more strings. It is named after the fret the first finger rests on.

1st P. 1st Bar 1st P. 2nd P. 3 Ba 3 Bar 3 P. 5th P. Positions Bar 4th P.

Frets 2 1 3 3 3 5 6 7 2 2 3 4 5
 0 0 2 3 3 3 4 5 0 3 2 1 5

EXERCISE MELODY IN SIXTHS AND THIRDS

Old Black Joe

5 B. 5 Bar

7 10 9
6 10 8

7 5 5
6 5

Octaves

10 9 10 12 9 10
9 8 9 10 6 10

POSITIONS AND BARRE CHORDS

1st Pos. 5 Bar 7 B. 9 B. 8 Pos.

Frets 1 0 2 3 5 7 9 10 10 5 7 3 9 5 10
 0 0 1 1 5 6 8 8 8 5 6 1 8 6 8
 4 5 0 2 5 5 7 9 9 5 5 2 7 4 9

Frets 5 2 3 0 5 3 7 6 5 4 10 9
 5 1 3 0 6 0 6 6 5 3 7 6
 5 0 4 0 4 0 5 5 5 2 7 7

Frets 10 5 8 0 7 6 1 5 5 5 9 10
 8 5 5 0 5 4 1 5 5 4 6 8
 9 5 5 0 5 5 1 5 5 4 7 9

On The Trail

March

F. J. B.

$\frac{6}{8}$ time - count 6 to each measure.
 1 count to each 8th note. 2 counts to each quarter note. 3 counts to a dotted quarter note.

Count: 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 12 3 4 5 6

Fine

D. S. al Fine

The following is excellent right and left hand finger practice, and should be played until considerable rapidity is developed.

It is absolutely necessary to use the alternate right hand fingering as marked if you wish to execute rapid passages smoothly.

EXERCISE

My Old Kentucky Home

Musical score for 'My Old Kentucky Home' in G major, 4/4 time. The score consists of four staves of music. The first staff is the melody. The second and fourth staves are accompaniment. The third staff is a bridge section marked '5 Bar' with a double bar line and a circled '2' above it. The music includes various chords and melodic lines with fingerings and fret numbers indicated.

THE MINOR KEYS

Every Major Key has a relative Minor, which bear the same signature as the Major. When changing to a Minor Key from a Major the change is in Harmony and very pleasing to the ear. The same applies when changing from a Minor to its relative Major.

The Sixth note of a Major Scale or Key is the key note to its relative minor. The relative Major Key to any Minor Key is always a Minor third higher than the Minor Key. (A minor third is an interval composed of one and one half tones.)

Major means *more* and Minor means *less*. There are three kinds of Minor Scales. We shall study only the "Melodic" Minor Scale, as it is the one in general use and more pleasant to the ear.

The Major Scale is composed of five tones and two half tones; the half tones coming only between the third and fourth and the seventh and eighth notes.

The Minor Scale is also composed of five tones and two half tones, but the latter in the Minor Scale come between the 2nd and 3rd and the 7th 8th of the ascending scale, and between the 5th and 6th and the 2nd and 3rd of the descending scale. (See illustration.)

Two accidentals are always necessary for the ascending scale of the Melodic Minor, but they are cancelled when descending. The Major Key note is the first above the last sharp. When there are three sharps in the signature

Musical notation showing a treble clef with three sharps (F#, C#, G#) in the key signature.

F# would be the first, C# the second and G# the last. The name of the next note above G# would be "A" Consequently three sharps would be called the Key of "A".

The relative minor to "A" would be "F#" because it is the 6th note of "A" Major.

Musical scale of A minor, relative to C major. The scale is shown in a single staff with notes and intervals. The intervals are labeled as 1/2 tone between C and D, 1/2 tone between D and E, and 1/2 tone between G and A. The notes are C, D, E, F, G, A, B, A, G, F, E, D, C.

SCALE OF A MINOR (RELATIVE TO C MAJOR)

Fretboard diagram for the A minor scale. The staff shows fret numbers for each note: C (2), D (0), E (1), F (0), G (2), A (4), B (6), A (7), G (7), F (0), E (3), D (2), C (0), B (1), A (0), G (2).

SIMPLE ACCOMPANIMENT CHORDS

Fretboard diagram for simple accompaniment chords. The staff shows fret numbers for each chord: C (2), D (2), E (1), F (2), G (3), A (4), B (2), C (0), D (1).

SCALE OF G MAJOR (F Sharp)

Frets

SIMPLE CHORDS IN G MAJOR

2 Bar

In the Moonlight Waltz

6

5 Bar

2 Bar

7/5

SCALE OF G MAJOR (2nd Octave)

	G	A	B	C	D	E	F#	G
Frets	0	7	9	10	12	14	16	17

EXERCISE IN G MAJOR

12 Bar

13 Bar

7 Bar

12 Bar

SCALE OF E MINOR (RELATIVE TO G MAJOR)

Frets 4 6 0 2 0 2 1 2 2 0 1 0 2 0 6 4

SIMPLE CHORDS IN E MINOR

Bar 7 Pos.

EXERCISE IN E MINOR

9 Bar 4 Bar 7 Bar

CHORDS IN E MINOR

Count: 1 2 3

Petite Tarantelle

7 Bar

10 10 9 8 7 7

Fine

7 Bar 7 Bar

12

7 Bar

D. C. al Fine

At the Races Galop

Count 4 to a measure 1 beat to each 8th note, 2 to each quarter note.

INTRO.

Lively

Count: 1 2 & 3 4 1 2 & 3 4 1 2 3 4 1 2 3 4

GALOP

7 Bar

7 Bar

7 9 8

12 14 6

5 3 3

12 Bar

12 12 17

9 7 12 11

D. C. al Coda

CODA

7 Bar

12 Bar

7 B.

12 B.

SCALE PRACTICE IN DIFFERENT POSITIONS

Three notes with a figure 3 written over or under them are called a *triplet*. The 3 written above indicates that the three notes are played in the time of two of the same denomination. A group of six notes with a figure 6 placed

over or under them signifies that they are to be played in the time of four notes of the same denomination. A grace note thus; ♯ is a small note and is always played very quickly. It has very little time value.

Dancing Sunbeams

Schottische

F. J. B.

SCALE OF F MAJOR

(B Flat)

3rd Fret 3rd st'g

8th Fret 1st st'g

Frets

B_b

SIMPLE CHORDS IN F MAJOR

2 Bar

The Quilting Party

Count: 4 & 1 2 & 3 4 1 & 2 3 4 & 1 2 & 3 4

3 B.

3 B.

3 B.

CHORDS IN F MAJOR

Frets

CHORDS IN D MINOR

(RELATIVE TO F MAJOR)

2 Bar

3 Bar

2 Bar

D MINOR

6 Pos.

7 Bar

5 Pos.

②

④

③

Exercise in D Minor

In 2 Bar 6 *Am* BBar 11 *A7* 2 Bar *Dm*

Musical notation for Exercise in D Minor, featuring a single staff with various chords and fingerings. The notation includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The piece is divided into sections with handwritten annotations: 'In' (Introduction), '2 Bar', '6' (measure number), 'Am' (chord), 'BBar' (chord), '11' (measure number), 'A7' (chord), '2 Bar', and 'Dm' (chord). Fingerings are indicated by numbers 1-4 below the notes. There are also circled numbers 4 and 4 below the staff.

Dance of the Scarecrows

F. J. B.

Andante

Musical notation for Dance of the Scarecrows, featuring a single staff with triplets and various chords. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Andante'. The piece consists of several lines of music, with triplets indicated by a '3' over a group of notes. Chords are indicated by letters like '10B' and '6Bar'. Fingerings are indicated by numbers 1-4. There are also circled numbers 4 and 9 below the staff.

Chords in F Major

Musical notation for Chords in F Major, showing a sequence of chords with fingerings. The notation includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The piece consists of a single line of music with various chords and fingerings indicated by numbers 1-4.

Etudes for Daily Practice

Key of F

The musical score consists of ten staves of music. The first nine staves are in common time (C), and the tenth staff is in 3/4 time. The key signature is one flat (F major). The music is written in a single melodic line on a treble clef. The notation includes eighth and sixteenth notes, rests, and chordal structures. A 7-finger fingering is indicated above the third staff, and a cross symbol is placed below the fifth staff. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

SCALE OF B FLAT MAJOR
(*B & E Flat*)

Frets 3 1 0 1 3 0 7 8

B FLAT IN 3rd POSITION

Frets 3 5 3 4 3 0 7 8 3 2 0 5 3 2 0 3 2

CHORDS IN B FLAT MAJOR

3 Bar 7 Bar 10 B

7 8 8 8 10 B 12 11 10

Pretty Brown Eyes

Schottische

BACON

Count: 4 + & . 1 + & 5 2 4 & 3 4 1 2 3 & 4 &

1 + & 2 + & 3 + & 4 + & 1 2 + & 3 5 4 + &

10 10 11 6 7

3 B

10 B

10 9 13 10 10

Fine

D. C. al Fine

SCALE OF G MINOR (RELATIVE TO B FLAT MAJOR)

Frets + . + . . . + + . . + . + .

SCALE OF G MINOR (2nd Octave)

Frets 12 14 15 13 12 14 16 17 17 15 13 12 13 15 14 12

CHORDS IN G MINOR

3 Bar

1 12 11 12 13 11 12 13 12 11 12 10 11 7 B

Emmetts Lullaby

Musical score for Emmetts Lullaby, featuring four staves of guitar notation. The piece is in G major and 6/8 time. The notation includes various fret numbers (0, 1, 2, 3, 4) and chord diagrams. The melody is simple and repetitive, characteristic of a lullaby.

Moonlight Mazurka

Musical score for Moonlight Mazurka, featuring five staves of guitar notation. The piece is in G major and 3/4 time. The notation includes triplets, a 'Fine' marking, and a 'D.S.al Fine' instruction. The melody is more complex and rhythmic than Emmetts Lullaby.

SCALE OF D MAJOR

(F & C Sharp)

Frets 2 4 6 0 2 0 2 0 2 4 0 7 9 11 12

CHORDS IN D MAJOR

Etude in D Major

SCALE OF B MINOR (RELATIVE TO D MAJOR)

Frets 0 2 0 2 4 6 8 9 9 7 0 4 2 0 2 0 0 2 0 6 4 2 1 4/3 4

EXERCISE IN B MINOR

3 Pos. 4 Bar 2 Pos.

③ ②
4 3

CHORDS IN B MINOR

EXERCISE USING GRACE NOTES, SINGLE AND DOUBLE

7 Bar 7 Bar

EXERCISE IN B MINOR IN POSITIONS

7 Bar 11 Bar 4 Bar 7 Bar

7 7 9 7 12 12 11 9 8 9 8 7 6 ④ 10

March Of The Marines

BACON

The musical score consists of ten staves of music in G major and 3/4 time. The notation includes various rhythmic patterns, accidentals, and fingerings. Key annotations include:

- Staff 1: A measure with a '12' below it, indicating a 12-measure phrase.
- Staff 2: A repeat sign at the beginning.
- Staff 3: Circled numbers 2 and 3 above and below notes.
- Staff 4: First and second endings marked with '1' and '2' in boxes.
- Staff 5: 'x' marks above notes, indicating muted strings.
- Staff 6: Circled number 3 below a note.
- Staff 7: Circled number 2 below a note, with a '12' below the staff.
- Staff 8: Circled number 3 below a note.
- Staff 9: 'va ad lib' written above the staff.
- Staff 10: '7 B' written below the staff.
- Staff 11: A final measure with '12 Bar' written below it.

The Last Rose of Summer

2 Bar 10

Count 3 & 1 12 10 11 2 & 3 & 1 (4) 2 3 & 1 9 & 2 3 & 1 2 3 &

2B 4th Bar

7B 7 Bar

ad lib

7 9

7 9

7 B

Detailed description: This block contains the musical notation for 'The Last Rose of Summer'. It consists of four staves of music in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various chords, melodic lines, and fingerings. Above the first staff, there are labels '2 Bar' and '10'. Below the first staff is a 'Count' sequence: 'Count 3 & 1 12 10 11 2 & 3 & 1 (4) 2 3 & 1 9 & 2 3 & 1 2 3 &'. Above the second staff, there are labels '2B' and '4th Bar'. Above the third staff, there are labels '7B' and '7 Bar'. Above the fourth staff, there is a label 'ad lib'. At the end of the third and fourth staves, there are circled numbers '7' and '9'. At the end of the fourth staff, there is a label '7 B'.

Waltz Impromptu

F. J. B.

7 5 6 7 Bar

rit a tempo

12 11 4

7

Detailed description: This block contains the musical notation for 'Waltz Impromptu'. It consists of five staves of music in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various chords, melodic lines, and fingerings. Above the first staff, there are labels '7 5 6' and '7 Bar'. Above the second staff, there are labels 'rit' and 'a tempo'. Above the third staff, there are labels '12', '11', and '4'. Above the fourth staff, there is a circled number '7'.

GOOD RIGHT AND LEFT HAND PRACTICE

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music. The first staff is labeled '12 Bar' and contains a triplet of eighth notes. The second staff is labeled '7 Bar' and contains a triplet of eighth notes. The third staff is labeled '12 Bar' and contains a triplet of eighth notes. The fourth staff is labeled '12 Bar' and contains a triplet of eighth notes. The fifth staff is labeled '12 Bar' and contains a triplet of eighth notes. The sixth staff is labeled '12 Bar' and contains a triplet of eighth notes. The seventh staff is labeled '12 Bar' and contains a triplet of eighth notes. The eighth staff is labeled '10 Bar' and contains a triplet of eighth notes. The ninth staff is labeled '5 Bar' and contains a triplet of eighth notes. The tenth staff is labeled '12 Bar' and contains a triplet of eighth notes. The score includes various fingerings (1, 2, 3, 4) and accents. The first staff is labeled '3 Pos.' and has a circled '2' above it. The second staff has a circled '1' above it. The third staff has a circled '1' above it. The fourth staff has a circled '1' above it. The fifth staff has a circled '1' above it. The sixth staff has a circled '1' above it. The seventh staff has a circled '1' above it. The eighth staff has a circled '1' above it. The ninth staff has a circled '1' above it. The tenth staff has a circled '1' above it.

The scales which you have thus far learned have been either *major* or *minor*, and consisted of a series of whole tones and half tones. These are called *diatonic* scales.

We will now take up the study of the *Chromatic* scale, which is a succession of *half tones only*. Sharps and double sharps are used in the *ascending* scale, and flats and naturals in the *descending* scale.

CHROMATIC SCALE OF C MAJOR

CHROMATIC SCALE OF G MAJOR

Practice the above slowly and be *sure* and use the fingering of both hands *exactly* as written. Then gradually work up speed.— There is

nothing better for right and left hand technique than chromatic scale practice.

Scale of A Major

2 Bar 3rd String 2nd String 1st String

Frets 2 4 2 3 2 4 6 7 7 6 4 2 3 2 4 2
R.H. x . x x . x .

Chords in A Major

Exercise in A Major

More chords in A Major

Dance of the Fairies

BACON

Yankee Doodle

Using the 5th or thumb string between each melody note

Musical score for 'Yankee Doodle' in 2/4 time. The score consists of six staves of music. The first staff includes a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody is written in a single line with various fret numbers (0, 1, 2, 6) and rhythmic markings. Below the first staff, there are several lines of '+' signs indicating string-picking patterns. The music continues through five more staves, ending with a double bar line.

Blue Bells of Scotland

(Variation)

Musical score for 'Blue Bells of Scotland' (Variation) in 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). It features a variety of musical notations including triplets, slurs, and dynamic markings like '>'. Fret numbers such as 1, 2, 3, and 4 are indicated. The score concludes with a double bar line and the word 'Fine' written in italics. The final staff includes the instruction 'D.S. al Fine' at the end.

Memorize where all B and E flats are played on the different strings

3rd fret 10th fret 8th fret 11th fret 15th fret
 3rd st'g. 4th st'g. 1st st'g. 2nd st'g. 3rd st'g. 3rd fret 1st fret 4th fret 8th fret 15th fret
 4th st'g. 1st st'g. 2nd st'g. 3rd st'g. 4th st'g.

Exercise in G Minor

7 Bar 8 Bar 7 Bar

12 4 2

Come Back To Erin

First Strain is in B flat Major
 and the 2nd Strain G Minor, and D Minor

Fine 7

10 B

15 13 14

D.C.al Fine

Scale of E Major F C.G.& D.sharp

Simple Chords in E Major

Exercise in E Major

Scale of C# Minor (Relative to E Major)

Simple Chords in C# Minor

Exercise in C# Minor

We are now ready to take up the *Tremolo*, one of the most beautiful effects obtained on the Banjo. Rest the third finger of the right hand on the head of the banjo about three to three and one half inches from the bridge. The second finger can also rest on the head of the banjo, but the fourth finger must not, as this would not allow as free a swing of the first finger which is the one used in making the tremolo. The first finger swings rapidly back and forth, across the string or strings, causing a continuous trill.

Sustained notes are played this way, and a great many melodies can be played tremolo, and at the same time the thumb of the right hand can pick the accompaniment.

Swing the first finger from the second joint, as rapidly as possible, allowing only the tip of the finger to touch the string. Keep the thumb down (See Illustration.) Notes that are to be played tremolo are sometimes written ♩ or abbreviated *trem.* When the thumb is to be used along with the tremolo, the notes are written with the stems down, and the notes that are to be played tremolo are written with stems up.

1st String

1st & 2nd Strings

2nd & 3rd Strings

Tremolo exercise on 1st 2nd & 3rd Strings

Pick notes with stems down with thumb

Pick notes with stems down



When playing the tremolo on the third and fourth strings the right hand can be drawn over far enough so that the first finger can swing freely back and forth on the strings. The second and third fingers can even rest lightly on the first and second strings, instead of on the head of the banjo, if you find it is easier to tremolo the third and fourth strings this way. When there is one note with the stem up, and two or more notes with stems turned down in a measure, and slurred above and below, this means that both the upper and lower notes are tremoloed together, the upper note being held throughout the measure. In order to tremolo loud on the inside strings (second third and fourth) the first finger, is slightly tipped towards the bridge and a trifle lower on the string, instead of using the tip of the finger. This takes considerable force to make the finger tremolo fast which is very necessary.

Tremolo 3rd and 4th Strings

Rock of Ages
3rd and 4th Strings Tremolo

Home Sweet Home

Tremolo all notes with stems up and pick those with stems down, with the thumb - unless slurred underneath.

Two and Three String Tremolo Exercises

Swanee River
Trem. 3rd & 4th Strings.....

"Sleep, Little One Sleep"

Banjo

(Slumber Song)

BACON

(Tremolo notes with stems up)

First 2 measures should be picked in the usual way

Play Sweetly

The musical score is written on a single treble clef staff in common time (C). It consists of 17 measures. The notation includes various fingerings (e.g., 1, 2, 3, 4, 0), triplets, and tremolos. Performance instructions include 'Play Sweetly', 'Legato', 'p' (piano), 'a little slower', 'rit' (ritardando), 'rall' (rallentando), and 'dim' (diminuendo). Specific string instructions are given: 'trem 3rd & 4th strings', '2nd & 3rd strings', and '3rd & 4th stgs'. Measure numbers 12B, 5B, 9B, and 17B are indicated above the staff. Circled numbers (3, 4, 5, 7, 8) likely refer to specific fingering or picking techniques. The score ends with a double bar line and a fermata over the final note.

Aloha Oe

(Farewell To Thee)

(Duet for 2 Banjos)

Moderato

SOLO

(Tremolo Obligato)

Detailed description: This system contains two staves. The top staff is labeled 'SOLO' and begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of chords and melodic lines with various fingering numbers (0, 1, 2, 3, 4, 7) and a circled '2' in the second measure. The bottom staff is labeled '(Tremolo Obligato)' and contains a tremolo pattern of chords, with some notes marked with a '+' sign.

12 Bar

Detailed description: This system contains two staves. The top staff continues the solo line with various chords and melodic figures, including a circled '1' in the second measure. The bottom staff continues the tremolo obligato pattern with sustained chords.

3B

3 & 4.....

Detailed description: This system contains two staves. The top staff is labeled '3B' and shows a sequence of chords and melodic lines. The bottom staff is labeled '3 & 4.....' and shows a sequence of chords and melodic lines.

3 & 4.....

Detailed description: This system contains two staves. The top staff continues the melodic line with various chords and melodic figures. The bottom staff is labeled '3 & 4.....' and shows a sequence of chords and melodic lines.

Tremolo notes with stems up and pick notes with stems down with the thumb

Detailed description: This system contains two staves. The top staff is labeled 'Tremolo notes with stems up and pick notes with stems down with the thumb' and shows a sequence of notes with stems up and down. The bottom staff continues the melodic line with various chords and melodic figures.

Scale of E flat Major (B. E & A Flat)

Frets 3 5 0 1 3 1 0 1 3 0 6 8 10 12 13

Chords in E flat Major

Scale of C Minor relative to E flat Major

Frets 0 2 3 5 0 2 0 1 1 3 1 0 5 3 2 0

Chords in C Minor

Exercise in E flat Major and C Minor

Memorize where A flat is made on the different strings

1st fret	8th fret	6th fret	9th fret	13th fret	20th fret
3rd string	4th st'g.	1st st'g.	2nd st'g.	3rd st'g.	4th st'g.

Tarantella

BACON

The musical score consists of ten staves of music in a 6/8 time signature, with a key signature of two flats (B-flat and E-flat). The notation includes various fretting techniques such as triplets, slurs, and specific fingerings (e.g., 1, 2, 3, 4, 0). Bar markings are present throughout the score, including "8 Bar", "13 Bar", "7 Bar", and "5 B". Circled numbers (3, 4, 3) are placed below certain notes. The score concludes with the instruction "D.C.al" (Da Capo alla fine).

Duet

Allegro

5 Pos.

1st Banjo
(Student)

2d Banjo
(Teacher)

mf

The musical score is written for two banjos in a 2/4 time signature. The first staff is for the Student (1st Banjo) and the second for the Teacher (2d Banjo). The piece is in the key of D major and begins with a mezzo-forte (*mf*) dynamic. The notation includes eighth and sixteenth notes, rests, and slurs. A '5 Pos.' marking indicates a five-measure phrase. The score concludes with a 'Fine' marking, a forte (*f*) dynamic, and a double bar line. The final section includes first and second endings, with a 'D.C.' (Da Capo) instruction. Fingering numbers (1-4) are provided for specific notes throughout the piece.

Bolero

Moderato

1st Banjo
(Student)

2d Banjo
(Teacher)

5 Pos.

mf

5 Pos.

5 Pos.

4
1
2

2 Pos.

3 Pos.

5 Pos.

Fine

The musical score is written for two banjos, labeled '1st Banjo (Student)' and '2d Banjo (Teacher)'. The piece is in 3/4 time and marked 'Moderato'. The key signature has one flat (B-flat). The score is divided into five systems, each with a treble and bass staff. The first system includes a dynamic marking of *mf*. Fret positions are indicated by brackets and labels: '5 Pos.' appears at the beginning of the first system and above the first two measures of the second system. The third system has a '4 1 2' fretting diagram above a measure and a '5 Pos.' label above the next measure. The fourth system has a '2 Pos.' label above the first measure. The fifth system has '3 Pos.' and '5 Pos.' labels above the first two measures, and ends with a *Fine* marking. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and chords.

First system of musical notation. Treble staff contains chords with fingerings (3, 1, 2) and (3, 3, 1). Bass staff contains a melodic line. Dynamic marking *f* is present.

Second system of musical notation. Treble staff contains chords with fingerings (3, 1, 2), (3, 3, 1), and (4, 1, 2). Bass staff contains a melodic line. A first ending bracket is shown with two endings. Instruction: *D.C. al Fine*.

TRIO



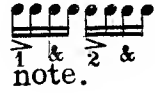
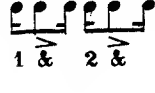
TRIO section. Time signature changes to 3/4. Treble staff contains chords and a melodic line. Bass staff contains a bass line.

TRIO section. A 7 Bar repeat sign is indicated above the treble staff. Treble staff contains chords and a melodic line. Bass staff contains a bass line.

TRIO section. Treble staff contains chords and a melodic line. Bass staff contains a bass line.

TRIO section. Treble staff contains chords and a melodic line. Bass staff contains a bass line. Instruction: *D.C. al Fine*.

Syncopation

Syncopation is the characteristic rhythm of what is popularly called "Rag-time." It is the alteration of the natural rhythm, in which the accented notes come on the unaccented part of the measure. Thus, in a measure of $\frac{2}{4}$ time the four eighth notes of which it is composed, which in their natural rhythm would be  are written in this way:  so that the accent is displaced and falls on the last half of one beat and the first half of the next, united in one note. In this way also the eight sixteenth notes in $\frac{2}{4}$ time can be arranged to show syncopation. Thus, the  becomes  and the accent falls on what would naturally be an unaccented note.

Exercises in Syncopated time



1st Bar
Count 1 & 2 & 1 2 1 & 2 & 1 2 1 & 2 & 1 2 1 2 1 2

Count 1 & 2 & 3 & 4 1 & 2 & 3 & 4 1 & 2 & 3 & 4 1 2 3 4

Count & 4 & 1 2 3 & 4 & 1 2 3 & 4 & 1 2 3 & 4 & 1 2 3 4

5 Bar
Count 1 & 2 & 3 & 4

Count 1 2 3 4 1 & 2 & 3 & 4

5 Bar
Count 1 2 3 4 1 & 2 & 3 & 4

12 Bar
Count 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

CHORUS FROM "You Are The Dandy Flag"

Original Key

Song by Wm H. PERRY Jr.
By permission of the Composer

VOICE 
You are the dan - dy flag _____ You nev-er droop or

BANJO 


drag _____ We all re-spect you and we pro-lect you

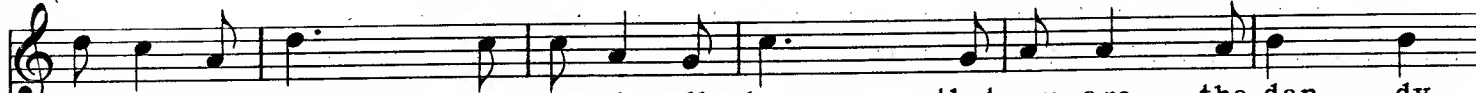




You've won the right to brag _____ You made the whole world






free _____ Safe for de - moc - ra - cy _____




Where're you go the peo-ple all know that you are the dan - dy




flag Yes you are the dan - dy flag _____



The Winnipeg Rag

BACON

11 Bar
10 Bar...
trem (2)
12
trem
4 4
3 1 4
3 3 4 3
trem
5B
10 Bar...

TRIO

1-1 Slide
10 Bar...
1-1 Slide
8va
trem

Rag Study

The musical score consists of ten staves of music in a single system. The key signature is one sharp (F#) and the time signature is 2/4. The first staff is marked with a dynamic of *mf* and includes a bracketed section labeled "7 Pos." and another section labeled "3 Pos." with a circled "3" below it. The second staff has a circled "4" above it. The third staff has a circled "2" above it. The fourth staff has a circled "3" above it. The fifth staff has a circled "1" above it and a circled "2" above it, with a "Fine" marking below the staff. The sixth staff has a circled "1" above it. The seventh staff has a circled "1" above it. The eighth staff has a circled "1" above it, a circled "2" above it, and a circled "3" above it. The ninth staff has a circled "1" above it, a circled "2" above it, and a circled "3" above it. The tenth staff has a circled "1" above it, a circled "2" above it, and a circled "3" above it, with a "D.C. al Fine" marking at the end.

Waltz in D Minor

1st Banjo
(Student)

2d Banjo
(Teacher)

mf

Fine

f

D.C. al Fine

Duet Exercise

1st Banjo
(Student)

2d Banjo
(Teacher)

The first system of the duet exercise consists of two staves. The top staff is for the 1st Banjo (Student) and the bottom staff is for the 2d Banjo (Teacher). Both staves are in the key of D major (one sharp) and common time (C). The 1st Banjo part begins with a melodic line of eighth notes, while the 2d Banjo part provides a harmonic accompaniment of chords and eighth notes. A dynamic marking of *mf* is placed between the staves.

The second system continues the duet exercise. The 1st Banjo part features a series of chords and eighth-note patterns. The 2d Banjo part continues with a steady accompaniment of chords and eighth notes.

The third system of the duet exercise shows the 1st Banjo part playing a sequence of chords and eighth notes. The 2d Banjo part provides a consistent harmonic background.

The fourth system of the duet exercise includes a dynamic marking of *f* and a *tremolo* instruction for the 2d Banjo part, which is indicated by a wavy line under the notes.

The fifth system of the duet exercise features a *Pick* instruction for the 2d Banjo part, indicated by a wavy line under the notes.

The sixth and final system of the duet exercise concludes the piece with various chordal and melodic patterns for both the 1st and 2nd Banjos.

On The Range

(Galop)

Tune 4th String to D
(One Octave lower than 1st String Open)

BACON

Lively

The musical score is written on ten staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piece is marked 'Lively' and 'ff' (fortissimo). The notation includes various rhythmic patterns, triplets, and fingerings (1-4). Specific markings include circled numbers 3, 4, and 2B, and a '4 Bar' section. The score concludes with a double bar line and a final chord. At the bottom of the page, there are fret numbers: 16, 12, 12, 9, 8, 6.

Push down with thumb, to get a good loud round tone on 4th string

Bass Solo

10

10 10 10

ff (2) (3)

Accent on large note and play small notes softly

Fine

D.S. al Fine

Old Black Joe

Tremolo notes with stems up in the introduction

INTRO.

Varied by F. J. BACON

Musical notation for the introduction, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The piece begins with a dynamic marking of *mf*. The notation consists of a single staff with a series of chords and tremolo notes, many of which have stems pointing upwards. Fingerings are indicated by numbers 1-4 above the notes.

Theme

Musical notation for the theme, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation features a series of chords and single notes, with stems pointing both up and down. Fingerings are indicated by numbers 1-4 above the notes.

Har 12th

Musical notation for the 12th harmonic, consisting of two staves. The notation features a series of chords and single notes, with stems pointing both up and down. Fingerings are indicated by numbers 1-4 above the notes.

Var. I

Musical notation for Variation I, consisting of four staves. The notation features a series of chords and single notes, with stems pointing both up and down. Fingerings are indicated by numbers 1-4 above the notes. The piece concludes with a circled number 4.

NOTE: The above arrangement is exactly as played by Mr. Bacon for the Edison Talking Machine Co.

The first two staves of the music show a complex rhythmic pattern. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with triplets and sixteenth notes. The second staff continues this pattern, also featuring triplets and sixteenth notes, with some measures marked with circled numbers 3 and 4.

Var. II
Trem.

The 'Var. II Trem.' section consists of six staves of music. It is written in 4/4 time and features a tremolo effect on the strings. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several circled numbers (3 and 4) indicating specific measures or techniques. The music is characterized by a steady, oscillating rhythm.

This section is labeled 'Trem. 3rd String' and '1st & 2nd'. It shows a single staff of music with a treble clef and a key signature of one sharp. The notation includes a tremolo effect on the third string, indicated by a wavy line under the notes. The first and second strings are also indicated with circled numbers 1 and 2.

This section is labeled '3rd & 4th String' and 'trem. 2nd & 3rd'. It shows a single staff of music with a treble clef and a key signature of one sharp. The notation includes a tremolo effect on the second and third strings, indicated by a wavy line under the notes. The third and fourth strings are also indicated with circled numbers 3 and 4.

This section is labeled 'Softly' and includes dynamic markings 'pp' and 'ppp'. It shows a single staff of music with a treble clef and a key signature of one sharp. The notation includes various rhythmic values and dynamic markings, ending with a 'ppp' marking and a circled number 4.

The Princess

(Polka di Concert)

BACON

The musical score consists of ten staves of music in 2/4 time, written in a key with one flat (B-flat). The score includes various musical notations such as chords, triplets, and slurs. Key annotations include:

- Staff 2:** A section marked "10 Bar" with a repeat sign and a circled number 3.
- Staff 3:** A circled number 4 above the staff and a circled number 12 below it.
- Staff 4:** A circled number 2 below the staff.
- Staff 5:** A circled number 2 below the staff.
- Staff 6:** A circled number 3 below the staff.
- Staff 7:** A circled number 3 below the staff.
- Staff 8:** A circled number 3 below the staff.
- Staff 9:** A circled number 3 above the staff, a circled number 4 above the staff, and a circled number 4 below the staff.
- Staff 10:** A circled number 4 below the staff.

Other annotations include "5 B" (bar), "10 Bar" (bar), "7 Bar" (bar), and "10 B" (bar). A "rit." (ritardando) marking is present on the eighth staff. The score concludes with a final chord and a circled number 4.

10 Bar

3 Bar

3 Bar

12 Bar

6 Pos

⊕ CODA

D.S. al Coda

10 9 11

accel

The main musical score consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains several measures with fingerings (1, 2, 3, 4) and a circled '3'. The second staff continues with similar notation and includes a circled '4'. The third staff has a circled '3' and a circled '4'. The fourth staff is marked '6 Pos' and contains a circled '4'. The fifth staff is marked '⊕ CODA' and ends with a double bar line and repeat sign. The sixth staff is marked 'accel' and contains a circled '4'. There are also some circled numbers like '10 9 11' and '3 1 2 0' scattered throughout the score.

My Colleen

(Three String Tremolo Waltz)

Melody on the 3rd string

This section shows the melody for the 3rd string, consisting of four staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a series of chords and notes with fingerings (1, 2, 3, 4) and accents. The subsequent staves continue the melodic line with similar notation and fingerings.

Sextet from "Lucia"

arr. BACON

Larghetto

7 Bar.....

rall.

Tremolo notes that are slurred. The dot (·) means to pick the string or strings with fingers. Notes with stems turned down in measures where upper notes are slurred should be picked with the thumb



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